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spirit throughout this passage is one of despair. Even Whitman's translation: "God alone can easily heal the sorrow of my heart" (in which he supplies the *alone*), helps but little. On the other hand, it would be a most natural remark for the holy Mary to interrupt her husband with. Moreover by assigning it to Mary the difficulty about "Ēalā fāmne geong" (l. 175b) is removed. Commentators have always objected to this exclamation at the close of the speech. Under the suggested arrangement it becomes merely an exclamation of despair, mingled perhaps with reproach to his supposedly erring wife, for calling on God, whose laws she has broken. She, not understanding what this sorrow, which God cannot comfort, may be, proceeds: "Why mournest thou?" etc.

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#### "THE WIDDOWES DAUGHTER OF THE GLENNE."

To the Editors of *Mod. Lang. Notes*.

SIRS:—In the *Shepheards Calender*, 'April' (l. 26), Hobbinal is made to describe "fayre Rosalind" as "the Widdowes daughter of the glenne." "E. K." glosses the word "glenne" as meaning "a country Hamlet or borough"; and proceeds to say that the description of Rosalind's station in life is purely poetical, that really "shee is a Gentlewoman of no meane house," and deserves to be "commended" no less than, among others, "Lauretta, the divine Petrarches Goddesse."

According to the *Oxford Dictionary*, the word "glenne" is here used for the first known time in English literature, although previously current in Scotch and Irish. It occurs later in the *Faerie Queene* (III, vii, 6) as "glen," and in the *View of the Present State of Ireland* (Globe ed., p. 615, col. 1) as "glinne," in both places having the right meaning of "a wild valley." In 1579, "E. K." certainly misunderstood the new word: did Spenser himself, who apparently imported it, also misunderstand it?

There are reasons for believing that Spenser had a share in the literary apparatus of the *Calender*,<sup>1</sup>

<sup>1</sup> Cf. my article "Spenser and 'E. K.'", in *Mod. Lang. Notes*, xv, p. 332 (June, 1900).

even if we do not go the length of identifying "E. K." with Spenser himself. Now if, as seems altogether likely, Spenser was celebrating merely "poetically," under the amorous conventions of the time and the genre, "a Gentlewoman of no meane house," he might well gloss—or have "E. K." gloss—a line that appeared to proclaim her seeming-opposite estate,—incidentally also taking the opportunity to pay her further pretty compliments.

Moreover, there appears to be a precise precedent for Spenser's "daughter of the glenne,"—in the sense of "country hamlet or borough,—as an appropriate fiction to "coloure and concele" his high-born 'poetical' mistress. In Sonnet iv, *in vita di M. Laura*, the "divine Petrarch" himself so describes his "Goddesse":

Ed or di picciol borgo un Sol n'ha dato  
Tal, che Natura e'l luogo si ringrazia  
Onde sì bella donna al mondo nacque.

Whether by coincidence or not, "E. K.'s" "borough" exactly renders Petrarch's "borgo." In so far, the identification of Rosalind with a "hamlet or borough," agrees with Spenser's statement in 'January' (ll. 49–52):

A thousand sithes I curse that carefull hower  
Wherein I longd the neighbour *towne* to see,  
And eke tenne thousand sithes I blesse the stoure  
Wherein I sawe so fayre a sight as shee. . . .

This sentiment itself, stereotyped by many imitators, harks back ultimately again to Petrarch's Sonnet xxxix, *in vita di M. L.*,—"Benedetto sia'l giorno e'l mese e l'anno."

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#### AN ARCHAISM IN *The Ancient Mariner*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—It used to be supposed that Coleridge, in using *uprist* as a preterite (*Anc. Mar.* 98), was guilty of a blunder in word-coinage. This view was expressed by C. P. Mason in *The Athenæum* for June 30, 1883. As Mr. Hutchinson has indicated, however (in his edition of the *Lyrical Ballads*, etc., London, 1898, pp. 213, 214), Coleridge was indebted for this and several other archaic words to Chaucer, who uses both the noun *uprist* (once, *C. T.* A 1051; the metrical stress falls on *-riste*) and the verb (3d